

The Book Club of California
Quarterly
News-Letter

VOLUME XXXIV SUMMER 1969 NUMBER THREE

The President's Page

By Wm. P. Barlow, Jr.

The Introduction To
Printing With The Handpress

By Lewis Allen

*Frank Norris's Replies
to Autograph Collectors*

By Joseph Katz

*Published for its members
by The Book Club of California
545 Sutter Street
San Francisco, California*

The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 875 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$18.00; Sustaining, \$30.00; Patron, \$100.00.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying the Club publications, which are limited, as a rule, to one copy per member.

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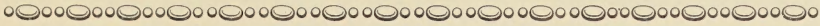
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Extra copies of Keepsakes or *News-Letters*, when available, are sold to members at 50c each. Membership dues and contributions (including books or documents at current market value, suitable for the Club's library) are deductible in computing income taxes.

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VOLUME XXXIV SUMMER 1969 NUMBER THREE



The President's Page

By WM. P. BARLOW, JR.*

In retrospect, one year at The Book Club of California seems much like another, and in a general way this is true of this year—there were three books, four News-Letters, a dozen Keepsakes; there remains a waiting list for membership and an adequate financial reserve for contingencies—but in detail each year is distinguishable and distinguished.

During this past year the Publications Committee, under the chairmanship first of Warren R. Howell and then of James D. Hart, presented three outstanding and successful books: Gelett Burgess's *Behind the Scenes*, edited by Joseph Backus and representing the first book printed for the Club by the press of Grabhorn-Hoyem; Kenneth M. Johnson's *Life and Times of Edward Robeson Taylor*, printed by the Kennedys; and Stephen Booth's *The Book Called Holinshed's Chronicles*, printed by Adrian Wilson. The year's offerings can be readily distinguished from those of prior years if only by the fact that the Spring publication had been originally scheduled for the previous Fall and the Christmas publication was delayed until February. Dr. Hart has lined up an impressive inventory of manuscripts for the future, ensuring a continued run of choice items.

The 1968 Keepsake series, M. C. Nathan's *The Pleasure of Your Company: RSVP*, as with the Christmas book, was delayed until 1969, once again supporting the wisdom of our founding fathers in selecting the end of February as the conclusion of the Club's fiscal year. The series, handsomely printed by Arlen Philpott, has proved

*This report was delivered by retiring President Barlow at the Annual Meeting on March 18.

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worth the waiting and has been warmly received by the members. Continued thanks are due to John A. Hussey, who has chaired the Keepsakes Committee for several years, and to David Magee, who is making a marathon run as editor of the Quarterly News-Letter.

The Exhibits Committee, with Duncan Olmsted back at the helm, and the House Committee, under the direction of Frieda Ferguson, joined forces to produce six exhibits and three open houses. Three of the exhibits honored new Club publications, the other three being *Books, Pamphlets and Ephemera from the Cummington Press*; *Forty Years of Roxburghe Club Announcements*; and the 1969 *Western Books*.

The Club's library continued to grow in its chosen field of the history of publishing as Library Chairman Albert Sperisen selected a number of rare items for acquisition, including several examples of early lithography.

Perhaps most significant in distinguishing this from other years has been the attempt to alleviate the overcrowded condition of the Club's rooms which have been sorely taxed by the crush of publications inventory, the expanding library, the ambitious exhibit program, and the lure of Frieda Ferguson's cheese dollars. A select committee under the able direction of Treasurer John Borden, normally a zealous watch-dog of the Club's funds, has received the approval of the Board in acquiring additional space adjacent to the present quarters, and will today present to the Board a more comprehensive (and more expensive) plan for remodeling the new and existing space. The Committee will also present proposals for recapturing the diminished reserves through tax-deductible fund raising and a benefit book auction.

Before retiring from the Presidency and the Board, I would like to thank my fellow Board members and my committee chairmen for their faithful service to the Club during the past year and to extend particular thanks to our Executive Secretary Dorothy Whitnah, whose dedicated and efficient management of the Club's affairs contributes immeasurably to its continued success.

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The *Introduction to* *Printing with the Handpress*

A Definitive Manual to Encourage Fine Printing

By LEWIS ALLEN*

THIS MANUAL is for potential professionals and serious amateurs who wish to operate a handpress easily but expertly. However, we will not discuss in detail operations which are basic to all forms of printing—such as design, typesetting, make-ready, binding, and historical background. There are many competent books on these subjects.

One of the supreme pleasures available to man is knowledge, discipline, intelligence guiding the hand to create beautiful and intellectually desirable objects. This human and consequently expressive element is dominant in handpress printing. Such a press not only records but glorifies, because from the hand-printed sheet emanates a unique liveliness and sparkle, and to the touch a sculptural character; it pleases the eye, the mind, the hand.

Printing with the handpress can be a stimulating experience. One can become completely dedicated so that the handpress may be a full-time vocation, or it may be employed as an avocation. Available time is not really a factor; hours can be found for anything we enjoy doing. There are two complementary arguments for the handpress: what the artisan may accomplish in that medium, and how that medium can benefit the artisan.

First, with knowledgeable use of the handpress, truly beautiful printing is possible—crisp, glowing, three-dimensional impressions on lovely handmade paper. Why is this true? Simply because one enjoys complete control of the tool: every inking, every impression can be adjusted quickly towards perfection. There is a

*Lewis Allen, with his wife Dorothy, operates The Allen Press, Kentfield, California. For many years they have produced de luxe limited editions on the handpress, and are the only ones now printing books by hand as a full-time vocation.

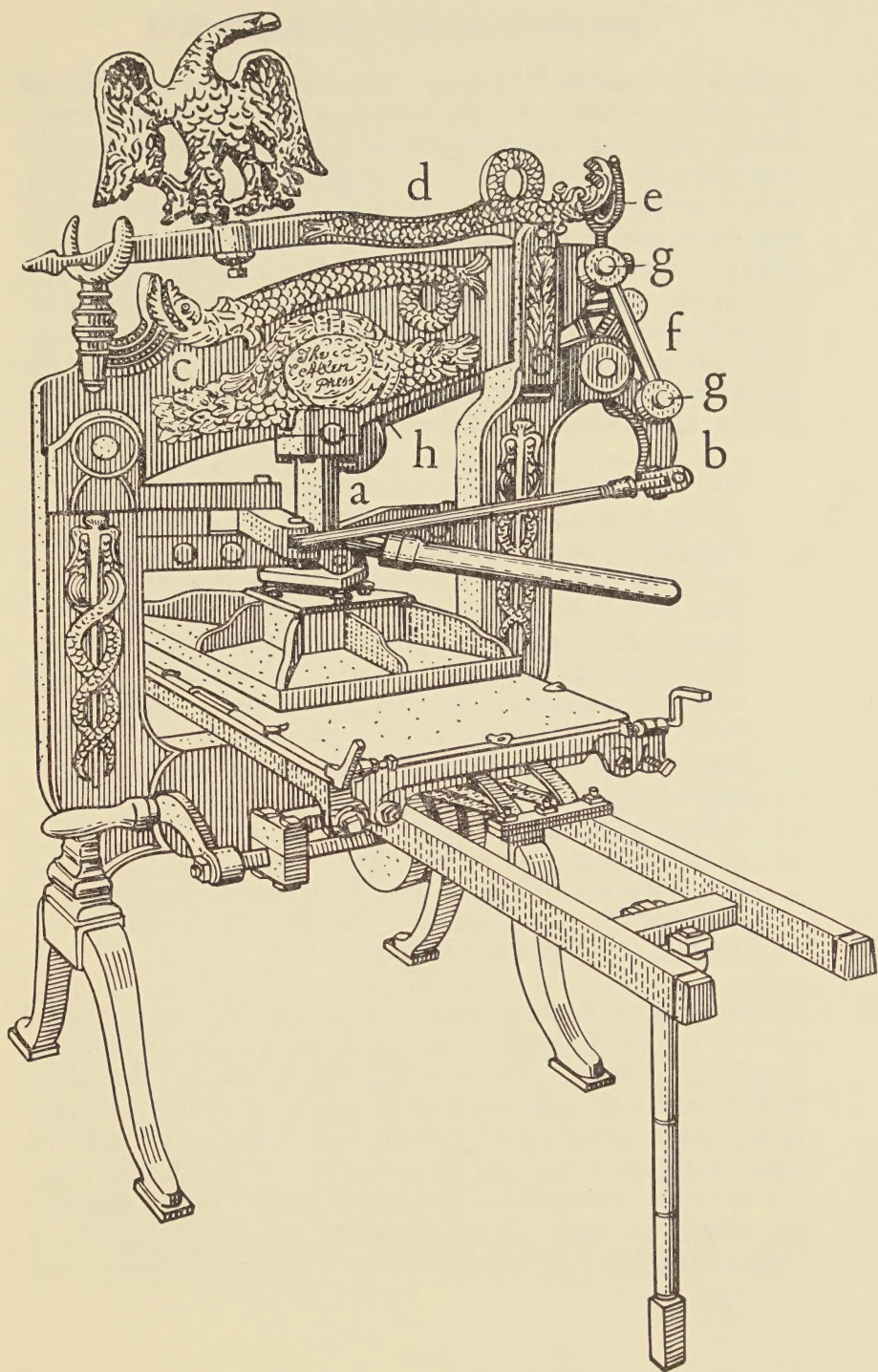
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certain satisfaction in this use of mind and hand and superb materials to produce printing not attainable on motor-driven high-speed machines. Of course, the rewards are commensurate with the quality of the product. Fundamentally, the hand acts under the direction of the mind and will of the operator; the power comes from his body, and his body is conscious of the resistance to it. Therefore the sense of touch is employed as well as the sense of sight. The relationship of the handpress to the motor-driven, automatic press is similar to that between the sailboat and the power cruiser. With the former, there is direct participation in the *ambiance* of the sea; in hand-printing there is the most direct and stimulating intercourse with ink, paper and press.

An indispensable ingredient in the excellence of handpress printing is the use of dampened paper; without it the handpress loses one of its most vital virtues. On this matter, following are a few words by the brilliant typographer, Bruce Rogers:

On those rare and happy occasions when time and expense are secondary, and where the finest possible finished product is desired, printing on dampened paper, if skillfully done, will produce a result much superior to the ordinary dry printing. The punching of the type into the softened paper raises printing almost from a two- to a three-dimensional medium, and the slight halo or highlight created around the individual recessed letters gives a sparkle and life to a page which cannot be obtained by dry printing. Moreover, as less ink is required, a cleaner impression is possible and the vigorous pressure of the type into the paper causes the print to become an integral part of the paper, rather than merely to lie on the surface. It should suffice to say that all the fine books of the past were printed on dampened paper, including those of the modern English "revivalist" presses, such as the Kelm-scott, Ashendene, Doves, etcetera.

The Columbian press, opposite, owned by The Allen Press, was used by Lewis and Dorothy Allen to produce *Printing with the Handpress*; it is one of the many illustrations in the book. This ornate machine was made in London, 1846; all of its many raised decorations are gilt, and it is said to be the most beautiful press extant.



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Many have admired the beauty—the inspired craftsmanship and physical excellence—of books from Kelmscott and similar presses. Today, with improved methods and superior mechanical aids, it is possible to do a bit better. Fine craftsmanship requires integrity, self-discipline, and top quality materials; also it requires a knowledge of techniques. This latter point is what we hope to accomplish in this manual. The most recent definitive handpress manuals were issued more than a century ago. They are completely obsolete today, and even seriously misleading.

To return to the advantages of the handpress medium, we have mentioned the creation of something permanent. Along this line, the late Edwin Grabhorn of the Grabhorn Press had this to say:

One of the modern criticisms of William Morris and the private presses that he inspired is that too much stress was placed on method. Method means how a thing is done, and how a thing is done is of very vital importance if we want to give our work durability. Morris knew, because he was a collector of the earliest printed books, that those books could not have descended to him looking as vital and sparkling as the day they left their makers' hands, without honesty of craftsmanship. It was the craftsmanship that Morris revived, and that we today will have to revive again before our books can have any claim to a long life. . . . I can speak with some authority on dampening a sheet of fine paper. Such a process takes time, but if you think the time not well spent, compare a book from the Kelmscott Press with any of the books of our best machine printers today.

Now, what can the handpress do for the artisan? Because of the pleasure and satisfaction born of contributing to society something beautiful, useful and permanent, it can provide both a rewarding vocation and a stimulating means of occupying leisure hours. As its action is hand-motivated, vibrationless and quiet, it may be installed anywhere from a city apartment to a mountain cabin.

It has been remarked that the most costly disease in contemporary society is boredom—costly both to the individual and the community. Such boredom is related directly to the shorter work

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week, earlier retirement, and increased life expectancy. Leisure time is potentially man's greatest gift to himself; actually, it is a problem of frightening dimensions. People have more time on their hands than their knowledge or interests can accommodate. Although automation and motor-driven machinery have added leisure hours, they have limited man's opportunity to use his hands creatively. The handpress provides that opportunity, and also offers collateral interests not inherent in other crafts: literature to enrich the mind and ennoble the spirit, book design, illustrations, the art of wood-engraving and other mediums of relief prints, handmade paper, book-collecting, and the fascinating history of hand-printing, letter forms and type, and bookbinding. Apropos, C. H. St. John Hornby remarked of his Ashendene Press:

My press has been the most absorbing interest in my life, and I never tire of thinking over the many happy hours I have spent in that little room at Shelley House. The satisfaction to be got out of a handicraft is known only to those who have experienced it. It is a wonderful relaxation, too, from all the cares of life and business worries. I wouldn't have been without it for anything.

In conclusion, printing with a handpress can be a completely satisfying craft—even an art—for both professionals and amateurs when knowledge and desire yield a product of high quality. The professional, under congenial circumstances, can develop an adequate income: essential for this is a high level in text, design, printing and binding; the issuing of two limited editions (130-150 copies) every year; and a sound mailing list of individual collectors and libraries interested in the handmade book. Profit is greater, of course, if the artisan himself performs all facets of bookmaking: designing, typesetting, printing, and publishing.

Finally, we must define *handpress*: it is one where the type is inked by a hand-held roller, the paper fed by hand, and the impression activated by hand. To complete the handicraft ideal, the types should be handset, and the handmade or moldmade paper must be damped for printing.

Beginning with the Gutenberg period of the 1440s, the printing press was modeled on the wine or paper-making press, using a

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heavy board to press the paper or vellum against the inked type. There were no major improvements until the first practical iron press appeared about 1800—the English Stanhope. This was soon followed by the much more revolutionary Columbian which dispensed entirely with the screw or rotating action. (It was invented by the American, George Clymer, but sold principally in England.) And a few years later, equally efficient presses were developed: the English Albion, the American Washington, and others. Because these three models were produced in volume, they may be found today without much undue difficulty. These platen presses are the chief concern of this manual, although the contemporary cylinder proof press will be discussed also. The latter, such as the Asbern, Vandercook and Challenge, are legitimate handpresses only when the automatic drive and inking unit is detached.

We hope that our words, rather than our work, will be of some aid in furthering the current renaissance in handpress printing which is indicated by the increasing number of antique presses now being reactivated throughout the world.

The Manual for which this is the Introduction has been printed at the Allen Press and will be published in June. It will contain about 100 pages, including many illustrations. The edition is limited to 140 copies, priced at \$68.50.—Ed.

FRANK NORRIS'S Replies to Autograph Collectors

By JOSEPH KATZ*

SOONER OR LATER a sense of self-preservation will lead an author to think about working up form responses to the routine requests that rob him of writing time. Ideally, such a letter discourages repetition of the demand, but it does so quickly, pleasantly, and without giving offense. No matter how short it may be, when a letter resolves those apparently conflicting requirements it can reveal more about the writer's quality of mind than a letter many

*Joseph Katz teaches in the Department of English at Kent State University, Kent, Ohio.

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times its length. And when there is such a letter from an author like Frank Norris, an author who is survived by only eighty-two known letters of any length, it gains importance above that merely of being letter number eighty-three.¹

The case in point is based on one of the "Ten Letters by Frank Norris" published by Donald Pizer several years ago. A simple one-line note addressed to John T. Lee, evidently it is a reply to a collector's request:

New York Sep 15 1899.

Mr. John T. Lee:²

Dear Sir:

I never write autographs:

Very Sincerely Yrs.
Frank Norris

Quite properly, Professor Pizer remarked that "Requests for autographs were probably rare enough for him [Norris] to be complimented by them and to be able to reply with a joke."

But now there is the eighty-third Norris letter, a note in the Panhandle Plains Museum at Canyon, Texas:

New York, Dec 29
1899

Mr. William Krieger:

Dear Sir:

I never write autographs

Very Sincerely Yrs.
Frank Norris

¹ Franklin Walker's *The Letters of Frank Norris* (San Francisco: The Book Club of California, 1956) is the standard edition with sixty-eight letters. The rest were added by Walker in "An Early Frank Norris Item" and "Three More Frank Norris Items," and by Donald Pizer in "Ten Letters by Frank Norris," all in *The Book Club of California's Quarterly News Letter*, XXV (Fall 1960), 83-86; XXXIII (Winter 1967), 10-12; XXVII (Summer 1962), 51-61.

² Lee was probably the John Thomas Lee to whom Stephen Crane wrote a brief note of gratitude "for your kind words concerning my work" on July 2, [1896]. The Crane note is tipped into a copy of Thomas Raymond's *Stephen Crane* which bears Lee's bookplate. The book is in the Alderman Library, University of Virginia; the letter appears in my "Stephen Crane to John Thomas Lee: A New Letter," *Stephen Crane Newsletter*, III (Winter 1968), 8.

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Like the note to Lee three months earlier, it is brief, effective, sophomorically humorous—and an autograph. There may be other notes built by Norris on this model still to come to the surface in the future, and they will be worth knowing about. For apparently this is a form letter; but surely it is one which supports Quentin Anderson's belief that "the adolescent sensibility has its claims."

Editor's Note: I once saw a letter to an autograph fiend from Andrew Lang, the Scottish poet and critic. Its language was identical to Frank Norris's, though the letter was dated much earlier—in the '80s, I think. While Professor Katz suggests that Norris was being playful, I am sure Lang was not. He had no sense of humor and less sense of the ridiculous.

D. M.

The Book Club Library *and Recent Acquisitions*

By ALBERT SPERISEN

IN OUR 1966 Spring Quarterly, your Library Committee apologized for the apparent slowness in putting together our planned book collection for the Club. And much of this, we said, was due to the fact that we were pioneering in a field of collecting; and without easy references, progress would be painfully slow. And it has been. We had hoped for suggestions from our members—as well as criticism—to aid us and to make this collection grow faster. Now we hear that some of our members are actively collecting in our field, having become intrigued by our unusual collecting concept. This is good—we rather like this competition; it flatters an idea for which we had been originally criticized. We will gladly help aspiring collectors in this field, but we would enjoy some helpful hints from them. The more who get into the "act," the better it will be—for all.

In that same Spring Quarterly, we listed two Grabhorn books that our collection would like to have. The first of these two was relatively easy to buy—the Grabhorn *Mliss*. This is not the first use

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of the now famous Grabhorn "trick" of printing color and texture without printing plates (as they are known), but it is the finest exhibition of this ingenious method as perfected by the Grabhorns.

The second book, *Taos Pueblo*, was infinitely more difficult. For one, it is an extremely rare book. Of the 108 copies which were printed in 1930, most must either be in institutions or in complete private Grabhorn collections. The second reason for its rarity is that the text is a first by Mary Austin and the original photographs that are an *integral part of this book* are by the world-famous Ansel Easton Adams. And this too adds greatly to a collector's and a possessor's interest. To find a loose copy, the Club was indeed fortunate. But the interest to the Club's collection is not for these obvious bibliographical reasons, as important as they are. Our interest is in the unique production of this most interesting book. Prior to this book's publication, the use and reproduction of photographs were a great concern to a fine printer. There was no mechanical method that was satisfactory. At best, any method (other than actual photo-prints) were just "reproductions." The then use of tip-ins or loose prints was equally unsatisfactory. So Ansel Adams and the Grabhorns induced Will Dasonville, a local inventor of a so-called non-curling photographic paper, to sensitize one side of a special mill-run paper commissioned by them. Because this equipment could only handle roll paper, this posed an additional problem to the printer. After sensitizing the roll, the paper had to be sheeted in a dark room for Adams to make his prints—and naturally sheeted for the printer to feed his press. The Magee bibliography of the Grabhorn Press, 1940, tells us of the printer's problems—but it does not say that this production was the first of its kind in fine bookmaking. Economically, this *tour de force* could never again be duplicated. Here, for the *first time*, original photographs were printed directly on the same paper that was used for the letter-press. A truly magnificent example, as we said, of the creativeness of a truly great photographer and of a renowned printing office.

* * *

ORIGINE DE L'IMPRIMERIE by P. Lambinet, Paris, 1810. Two volumes (first edition) contemporary calf backs with pink mottled boards, 8vo.

Again, we have succumbed to the temptation of yet another and un-

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usual book on stereotyping. If this continues, and we secretly hope it does, the Club will own the finest source material on this little known subject. And, this book proves another instance of an error on the part of Bigmore and Wyman—the second fault we have found in B&W on this subject. This much-quoted bibliography states that this “book will always rank among the monuments of typographical bibliography.” Well, that’s an easy reviewer’s cliché and tells you nothing about the importance of this book. On pages 333 to 424 in the second volume, Lambinet traces the history and development of the stereotype process. John Carter in his “William Ged and the Invention of Stereotyping” makes frequent references to Lambinet, with particular mentions of Valleyre’s process which has some claim to being the true first stereotype.

Inserted at the end of volume one is a very interesting bookseller’s catalogue of H. F. Munster, Verona and Leipzig, listing 123 items titled “Bibliografia Storia Della Tipografia.”

Exhibitions

Design & Calligraphy by Theo Jung

[It is a pity that by the time this number of the Quarterly reaches you the exhibit of Mr. Jung’s work will no longer be on display. It had to be replaced to make way for the showing of the Spring book, combined with the preparations for the remodeling of the Club’s quarters.—Ed.]

The one-man exhibition recently displayed at the Club rooms was a selection of the graphic work of Theo Jung, who needs little or no introduction to Bay Area collectors of printing and users of fine calligraphy. Mr. Jung established his private press, the Karuba Press, in San Francisco some years ago after a stint as a teacher of calligraphy and graphic design at the University of Denver. From here he became a printing book designer for the University of Oklahoma Press where he helped that institution continue their distinguished work in the field of historical printing. He has also designed books for the University of California at Berkeley. This capsule, by way of covering some thirty years of Mr. Jung’s creative experiences, is hardly adequate. But then, this exhibition, which Mr. Jung himself selected and arranged, left gaps in the working experience of this well-known artist. This could have been

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modesty on his part—or the fact that Mr. Jung no longer continues his private press. But it is nonetheless regrettable that examples from his Karuba Press were not included in this exhibit. During his printing period, Mr. Jung contributed a steady stream of noteworthy announcements for the San Francisco Public Library exhibits. He also produced at his press some exciting experimental typographical ornaments and a whole series of delightfully printed poems by the printer and his wife—experiments in Japanese three-line verse—the Tanka form.

Furthermore, for reasons best known to this unusual all-around artist, none of his photography, for which he has received international notice, was included in this show. It would appear from this exhibit that Mr. Jung would rather be known and remembered for his contributions to calligraphy and as a lettering innovator—in which he is a master. But this is only one of the many fascinating facets of this artist.

After studying at the *Graphische Lehr und Versuchsanstalt* in Vienna, Mr. Jung built his career on lettering and calligraphy in relation to graphic design and book work. Mr. Jung states that he has been greatly influenced by Eric Gill. But, strangely, there is little if anything of Gill's graphic concept—or formal lettering—in Jung's exhibited work. There is a strong influence of a "latter-day Bauhaus" or of the so-called Stuttgart Group, in particular the work of Imre Reiner. And this is not surprising, considering his schooling in Vienna. This is not to say that Mr. Jung is not an original and creative artist—he certainly is. His calligraphy, and especially his running hand, is most successful. Possibly the best example in this show was his manuscript book *Mr. Flood's Party*. This exhibits Mr. Jung's fine esthetic feel and his successful combination of modern book design with his sensitive display of calligraphy. As a picture maker, his manuscript book *Picture Album* illustrates an exciting flair for collage and again combines his fine flowing hand as a perfect foil for these uncommon pictures.

Although I imply that this exhibition could have been bettered, it still was one of the most unusual one-man shows that the Club has had in many years.

A.S.

* * *

From May 19 through June 13 the Club will feature an exhibit honoring the Spring publication, *Archy Lee*. Because of the remodeling program, no exhibits are currently planned for the remainder of the Summer.

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When the remodeling is completed, members will be informed via postcard of the exhibit celebrating the Club's renovation.

Book Review

ROLLO G. SILVER, *The American Printer, 1787-1825*. Published for the Bibliographical Society of the University of Virginia, The University Press of Virginia, Charlottesville [1967] 189 pp. \$7.50.

In his Preface, Mr. Silver states that his book "is not a history of printing in America during the period, nor does the scope include the occupation of publishing." He concerns himself with the way things must have looked during this time—the apprentice-journeyman-master continuum, the physical set-up of the printing office, the relationship of printer and author (always an ambiguous situation), and the spread of printing beyond the colonies.

He generously acknowledges a debt to the people who have already contributed to the knowledge of American printing between 1787 and 1825; but, actually, he is perhaps being over-generous, for there have not been accounts enough covering this crucial gap between the too-often looked at Colonial Period and the advance of mechanization. This period is covered either too sketchily with second-hand facts or too much in detail with scores of names not worth remembering. Mr. Silver has presented a picture of the printing and publication background and situation of the time—letters, inventories, expense statements, advertisements, and contracts. His historical method could be well imitated by chroniclers of the advance of European printing—a setting of the stage, as it were, for the spread of printing into various countries. Far too little is known about social, political, and economic factors which might have influenced the development of printing and publishing in the foremost centers of Europe.

Particularly interesting is Mr. Silver's discussion of the spread of printing to the frontiers. While his evidence relies perhaps a little too much on secondary sources, he has presented a well-organized view of a most complicated and little-understood era. His summation of this period leaves little to be said: "[They] tramped in mud or snow on the forest trails, ached with fever in the steaming swamps, crossed swollen rivers, and fought the wild animals of the brutal American landscape, all to reach some tattered settlement where they could not be certain of

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anything, even a living. They kept coming for more than thirty years and did the printing of the frontier when it had to be done. . . . These men supplied the means of communication needed for the country to survive and in addition, made life tolerable for thousands of people isolated from European culture and isolated from each other in the new rootless communities in an America on the verge of industrialization." (p. 144.)

Among other things, Mr. Silver's book is highly readable. Even if one should not be particularly interested in the craft of printing, he would find *The American Printer, 1787-1825* a tremendously satisfying reading experience, not only for what it tells but also for what it suggests in terms of cultural evolution.

The book has twenty-four illustrations, footnotes, appendix, and a good index. And for those who find special delight in a well-executed book, *The American Printer* is most pleasingly printed and bound by Kingsport Press, plates by Meriden Gravure, and design by Edward G. Foss.

—R.E.B.



Annual Meeting

THE ANNUAL MEETING of The Book Club of California was held at 11:30 a.m. on March 18. President Barlow reported on developments during the year. (This report appears at the beginning of this issue.)

Mrs. R. F. Ferguson was re-elected to another term on the Board. Wm. P. Barlow, Jr., and John A. Hussey were ineligible for re-election, having served two terms, and Warren R. Howell and Jane Wilson chose not to run again. To replace them, the following were elected: Harry R. Goff, David Magee, Duncan H. Olmsted, and Norman H. Strouse. In the subsequent election of officers for the year, Dr. Albert Shumate was elected President, John W. Borden Vice-President, and Charles A. Fracchia Treasurer.

The following committees have been appointed to serve for the year:
Exhibits: Duncan H. Olmsted (Chairman), Mrs. Herbert Fahey, Eleanor Hesthal.

House: Mrs. R. F. Ferguson (Chairman), Mrs. P. H. Lucier.

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Keepsakes: Charles A. Fracchia (Chairman), Dr. John A. Hussey, David F. Myrick.

Library: Albert Sperisen (Chairman), Wm. P. Barlow, Jr.

Membership: Michael Harrison (Chairman), George Gavin, Robert L. Goldman, Warren R. Howell, David Magee.

Publications: James D. Hart (Chairman), Warren R. Howell, Oscar Lewis.

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Elected to Membership

The following have been elected since the publication of the Spring *News-Letter*.

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
L. Marcelo Canelas	Mt. Prospect, Ill.	Membership Committee
Carol S. Cunningham	Mill Valley	Arlen Philpott
Ida Geary	Mill Valley	Arlen Philpott
Mrs. Charles F. Goodman	Memphis, Tenn.	Membership Committee
Mark Hanrahan	San Francisco	Mrs. R. F. Ferguson
Barbara Land	New York, N.Y.	Membership Committee
Celeste MacLeod	Berkeley	Donovan J. McCune, M.D.
Bruce Maclin	Bakersfield	John B. Hassler
Warren Marcus	San Rafael	David Strassman
Edwin Mayall	Stockton	Robert Haines
Mr. and Mrs. Robert G. Nordman	Pasadena	Charles P. Yale
Robert L. Veatch	Port Jefferson, N.Y.	Lewis Allen
Sacramento City Library	Sacramento	Michael Harrison

New Sustaining Members

The two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$30 a year. The following has changed from Regular to Sustaining Membership:

Robert L. Goldman

San Francisco

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Gallimaufry

THE APPEAL for funds to remodel the Club's premises has met with great success and the Committee would like to take this opportunity of thanking all the members who contributed so generously to it.

At the risk of appearing like the camel and the tent, the Committee would like to say that while the response was most gratifying we would welcome any further contributions. As we all know, everything today costs more than has been estimated and we are bound to run into unforeseen expenses. So, if you haven't already sent us a donation we would be most grateful to receive any amount you care to send us. Remember all contributions are fully tax deductible.

It is planned to start remodeling mid-June. This is going to be a fairly lengthy job and a very messy one. Thus the Club's activities will perforce be curtailed somewhat for at least a month. Should your letters or orders not receive the Secretary's prompt attention, do not fret. When she has emerged from the dust and dirt of battered-down walls she will eventually unearth her typewriter and reply to you.

Victoria R.I., David Magee's newest catalogue, not only serves a valuable bibliographical purpose but also gives a look at current values of books of the Victorian period. 1274 items are included in the two-volume compilation (Volume 3 will be issued later this year), and the catalogue has been tastefully printed by Grabhorn-Hoyem in 625 copies. Of these, 125 are hardbound and sell for \$45.00, and 500 are in wrappers and sell for \$30.00. (This is the actual cost of printing and binding.) The catalogue is illustrated with title pages, bindings, inscriptions and other material from the books listed. Unfortunately for collectors, the entire contents have been sold, but owning this wittily annotated and expertly executed work is second-best. The term *work* is appropriate, since this is not just another bookseller's catalogue. The knowledge that its compilation took over five years is an indication of its fine quality.

M.J.H.

WHEN MELBA BERRY BENNETT died last year, the Club lost a long-time and loyal member. Her name will always be associated with Robinson Jeffers, and members of the Club will remember her *Robinson Jeffers and the Sea*, published in 1936 and, more recently, her full-scale biography of the poet, *The Stone Mason of Tor House*.

The Book Club of California

Theodore M. Lilienthal, one of her oldest friends and also a good friend of Robin and Una Jeffers, has just issued a privately printed brochure in memory of Mrs. Bennett. It contains brief pieces by himself, Ward Ritchie and Lawrence Clark Powell. It is printed at the Ward Ritchie Press in an edition of 100 copies. D.M.

ARLEN and CLARE PHILPOTT (printers of the *Quarterly News-Letter*) have announced the Spring publication of *Marin Trails*, a natural history guide to Marin County, by Ida Geary. The pocket size (6-3/16 x 6-3/16) soft cover volume of approximately 100 pages is designed for those who want to know where to walk in Marin County and what birds, trees, rocks, mushrooms and flowers they will find when they get there.

Marin Trails presents detailed descriptions of six walks on Mount Tamalpais, seven in West Marin, and many others. It also includes a practical guide to canoeing in Marin County. The book is illustrated throughout with the author's plant prints of native trees, shrubs and flowers.

Copies can be obtained at the pre-publication price of \$2.50 from the publishers, The Tamal Land Press, 39 Merwin Avenue, Fairfax, California 94930.

DURING the past fifty years England has produced an impressive number of notable engravers—especially those who have emphasized book illustration. To name a few: Blair Hughes-Stanton, Gertrude Hermes, Agnes Parker Miller, Eric Gill, Clare Leighton, Robert Gibbings, Eric Ravilious, John Farleigh, Lucien Pissarro, Clifford Webb, Joan Hassall, George Mackley, Gordon Craig, Paul Nash, and John Buckland Wright.

Recently, the Private Libraries Association (41 Cuckoo Hill Road, Pinner, Middlesex, England) published a comprehensive volume on one of the most skillful, *John Buckland Wright*. It includes a check-list of his book illustrations, thirty-six reproductions of his engravings on wood and copper (many for the Golden Cockerel Press), and a personal memoir by his long-time friend, Anthony Reid. Such an important contribution will be welcomed by all those interested in the art of the book. The price is \$12.00, or \$6.50 to members of the Private Libraries Association. This Association is well-known in this country as the publisher of the annual check-list *Private Press Books*.

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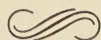
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